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Williams, *Middle Kingdom, Korea*; Curzon, *Problems of the Far East*, pp. 85-217.

III. JAPAN.

1. Extent of islands. Most important islands.
2. Surface: Mountains, volcanoes, short, rapid rivers.
3. Climate: Direction of winds, typhoons. Summer rains; explain.
4. Resources: Mineral: Coal, iron, copper, silver, gold, antimony. Where found?
5. Flora and fauna.
6. Cities: Yokohama, Tokyo, Kobe, Osaka, Kyoto, Nagasaki. Characteristics of domestic architecture. Influence of earthquakes on architecture. Religious architecture; Buddhist and Shinto.
7. Artistic development.

References: Rein, *Japan*; Griffis, *Mikado's Empire*; Hearn, *Glimpses of Unfamiliar Japan*;

Mill, *International Geography*, p. 545; Stanford' Vol. I, p. 446; Reclus, *Earth and Its Inhabitants*, Vol. II; Murray, *Handbook for Japan*; Chamberlain, *Things Japanese*; Bird (Mrs. Bishop), *Unbeaten Tracks in Japan*; Scidmore, *Jinrikisha Days*.

Illustrative materials to be used: Photographs, stereopticon views; costumes of Japan, Korea, and China; books used in the schools in China, Japan, and Korea; paintings, written works, and sewing specimens from Japanese schools; specimens illustrating cloisonné-making, lacquer, ceramics, embroidery, tapestry, cabinet specimens, etc.

Expression: Model in sand Eastern Asia, including Japan.

Draw in relief Korea, Japan, and China. Draw typical landscapes.

Art

John Duncan

Antoinette Hollister

Clara Isabel Mitchell

Geography: Two lessons a week will be given in the Pedagogic Class in geographic drawing. During this month the class will study the topography of China and Japan, and in our art work we shall try to represent characteristic landscapes of these countries.

The Yang-tse and the Hoang-Ho will be taken as typical rivers, and Fusi-yama, the sacred mountain of Japan, as a typical volcano. The students will familiarize themselves with these regions through the medium of photographs and stereopticon views, and will then express their conceptions upon the blackboard, filling in as much detail as they may command.

We shall also picture the fields of rice, and tea and cotton plantations, showing the processes of culture and manufacture.

Problems of technique will come up in the difficulties of drawing, and will be considered as they present themselves. The questions of light and shade, perspective,

and the rendering of textures, will be informally discussed.

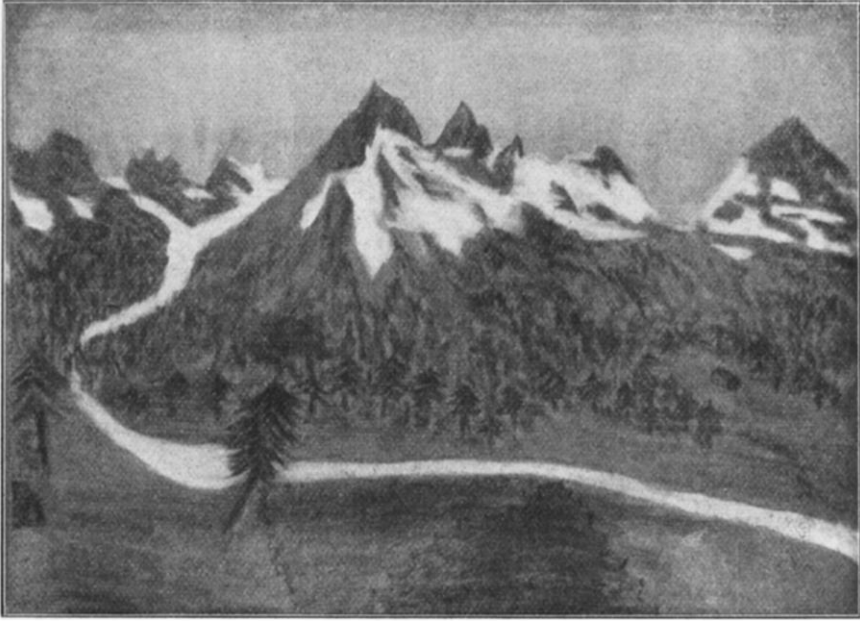
Beginners are apt to fall short in rendering the surfaces of things, and the only method of correcting the general appearance of wooliness in a drawing is to demand that the student focus the subject-matter more sharply in consciousness, for it is by stronger imaging of the rocks, alluvial soil, vegetation, and water that they assume their individual qualities and textures.

The method of work of the students of the Pedagogic Class will necessarily differ from that of little children. Older people are conscious of limitation and of the medium of expression. For example, children are not early troubled by questions of perspective. For a long time they are contented to draw things, not as they see them, but as they know them to be.

It is difficult for children to distinguish between their tactile and their visual



DRAWING IN COLORED CHALK
By member of Pedagogic Class. See page 790



DRAWING IN COLORED CHALK
By student in first year of High School

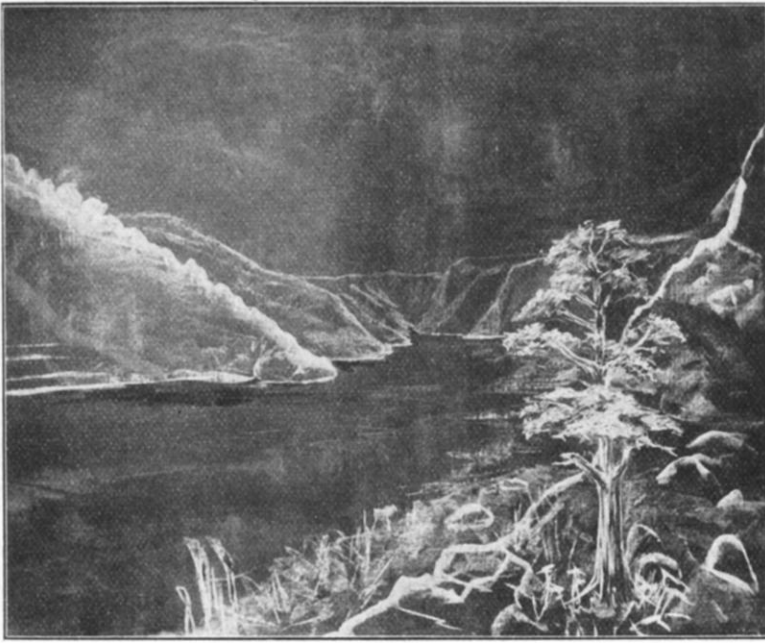
images, and they must not be expected to do so with any degree of precision. Their drawing will very properly express all their knowledge of things gained through every channel. With fuller experience they will come to distinguish the two classes of images ever more and more fully. The first questions they put in regard to difficulties of perspective indicate their first conscious effort to differentiate their visual from their tactile and motor imagery. Their first attempts at perspective are concessions of the tactile imagery to the visual. Until this stage of recognition has been reached, the subject need give the teacher no concern.

Whenever children begin to be hampered by their want of knowledge, the teacher will direct attention to the facts of appearance (as, for example, that men seem smaller when at a distance than when seen near at hand; that lines of streets, sidewalks, and eaves of houses appear to come

together as they go farther and farther off; that things are more distinct, have brighter lights and darker shadows, in the foreground than in the background); all this, however, without too much insistence to the hindering of the more serious aims of the drawing. The teacher should only remove the obstruction to the child's expression, and not make occasions for lectures upon technique.

Science: We shall continue the work upon buds and twigs outlined in April, and go on with the drawing of germinating seeds and bulbs. We shall also continue to paint the landscape in water-color, to bring out the changing aspects of the season, and will make a more intimate acquaintance with the trees of Lincoln Park, sketching with pencil and brush.

A few of the common trees will be especially studied, that we may come to recognize the essential character of each (that which distinguishes it from all



BLACKBOARD DRAWING
By member of Pedagogic Class

others), and gain the power of expressing that character in the most economical way. To get at the type, we shall look at many individuals, abstracting the ideal from the real. We would have the students cultivate this habit of mind of seeking the general in the particular, and would have them realize that the best technique in art is always the simplest and most direct way of expressing the essential characters of things.

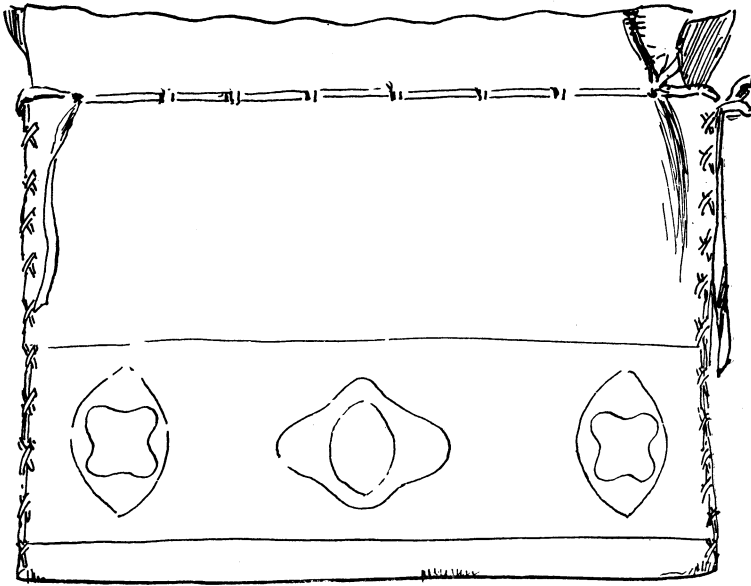
Illustrations: During the past month we were occupied with the story of the *Sleeping Beauty*. The students were surrounded with pictures, from the school collection, of castles, of kings and queens, princes, pages, and animals asleep and awake, to assist them in setting the little stage that lies within the four borders of their painting pads, costuming the people and dramatizing the scenes of their imagining.

These school pictures do not illustrate the story upon which we are at work, and so the students cannot merely copy them.

The figures are not in the proper attitudes. The most the students can do in this way is to adapt a little here and a little there; they must adjust and arrange everything. They feel that it is not altogether reputable to copy, that it is much better, more honorable, and more educative to invent for themselves. The school picture collection, however, is helpful even here, and to the most original it affords suggestion and stimulation.

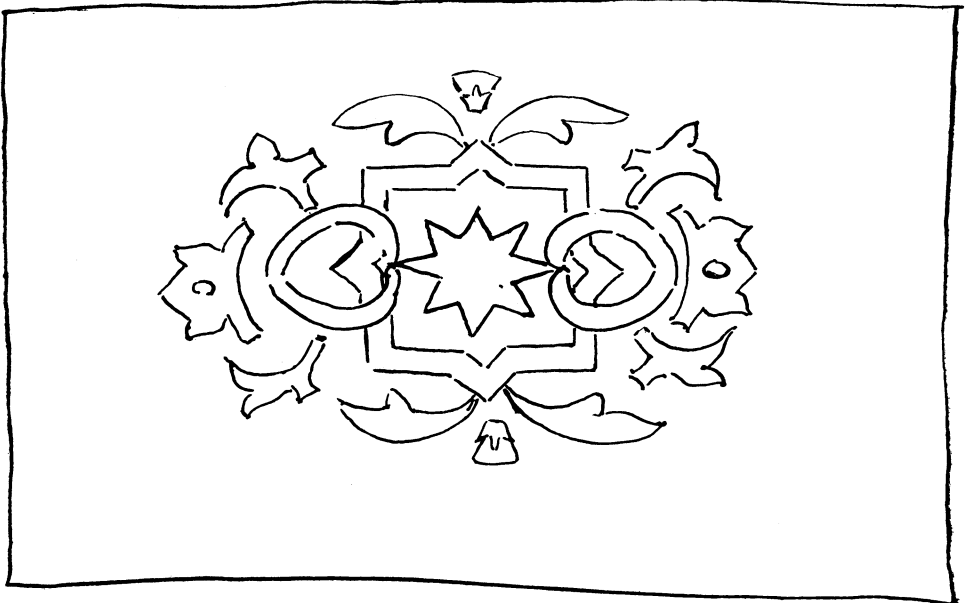
In May we will take up Greek stories and will saturate ourselves in Greek art.

Textiles: The textile work is a continuation of basketry, weaving of small squares for rugs, cushions, and curtains, spinning, and decorative needlework. Baskets already finished have been made of reeds (bought of Marshall Field & Co.), Indian splints (bought of George D. Mitchell, Indian Island, Oldtown, Maine), and raffia vegetable fiber (bought at Vaughn's Seed Store, Chicago).

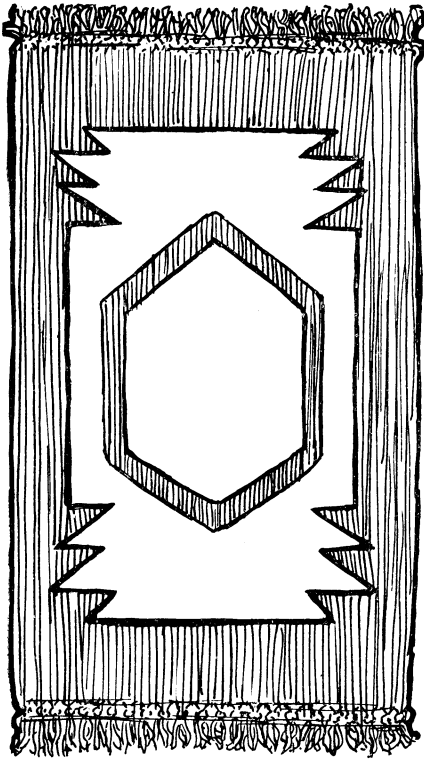


LEATHER BAG
Designed and made by student

Embroidery has been, and probably will be, confined to the simple processes of cross-stitch, satin-stitch, chain-stitch, and French knots, as these are considered all that can well be used in teaching children. The things so far designed are sofa-pillows,



COVER FOR CUSHION
Appliqué in leather. Designd and made by student



RUG, 20x30 INCHES
Designed and woven by student

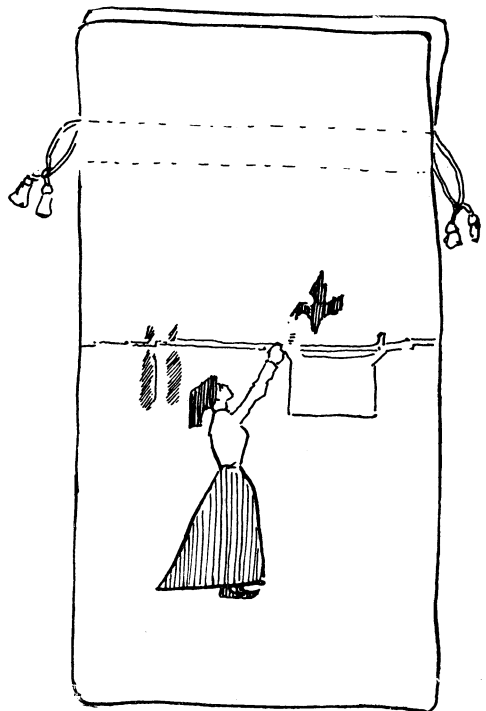
bags, and table-centers. The designs are simple and conventional, but original.

Left to choose freely, the students have taken suggestions from the geometrical patterns in the decorations shown them for study, rather than from the natural forms about them. Few instructions have been given in the directing of pattern-making as to motives of design or rules for working them out. Students have been encouraged to plan the construction and decoration of objects to fit the *use* for which they were intended; to please the taste of those by whom they were to be used; to avoid ornamentation for which they felt no use and from which they got no genuine pleasure. A dozen different geometric arrangements were shown them for constructing borders and all-over patterns, and they

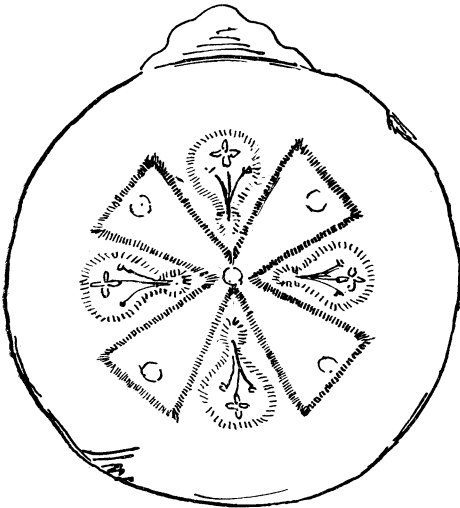
were warned against a too naturalistic treatment.

Though nature is the great source from which we derive all, or nearly all, the motives for our ornament, the things that we take from her must be subjected to certain modifications before they are suitable to our purposes. They must be adapted (1) to the special technique of the craft; (2) to the purpose of the work; (3) to the position the work will occupy; (4) at the dictates of the architectural sense, the desire we have for order, proportion, symmetry, rhythm, and we might almost say rhyme, the repetition of parts; (5) to fancy, (imaginative play).

The materials used in weaving are wool-roving, carpet yarns, Germantown zephyr, and cotton carpet-warp. Experiments are being tried in the use of rope embroidery



LAUNDRY BAG
Designed and worked in cross-stitch by student



LEATHER FOOT-STOOL
Designed and made by student

silk, for weaving purses, book-marks, and small bags.

Embroidery is done in coarse linen, art linen, and on our coarsely woven woolen fabrics.

[NOTE: Very beautiful examples of primitive and good art in basketry and rug-weaving may be seen in the art department of Marshall Field & Company and at the Field Columbian Museum.]

References: Owen Jones, *Grammar of Ornament*; Henri Mayraux, *A Manual of Decorative Composition*; Myers, *Handbook of Ornament*; Lewis Day, *Manual of Design and The Art of Embroidery*; Paulson Townsend, *Embroidery, or the Craft of the Needle*; Art Journal, *The Studio* and *The Artist*.

Speech, Oral Reading, and Dramatic Art

Martha Fleming

Pedagogic Class: This class has been studying the construction of the drama, and with this in mind has read several plays—*Hamlet*, *Romeo and Juliet*, *Cyrano de Bergerac*, and *L'Aiglon*. Among the points discussed were: Essential characteristics of a drama. Relation of the drama to life. A play as an organic whole. What is in the mind of the writer of a play when he begins to write? Value of costumes and scenery. What should they do for a play? How much should we depend upon scenery and costumes for the plays arranged by the children? Do the children themselves demand scenery? Relations of the drama to pictorial art. Relations of the drama to music. Limitations of the drama. Pantomime in First and Second grades. Do the children in these grades naturally use language in their dramatizations?

At the present time members of this class

are writing up the dramatic experiences of their own childhood as they remember them. They are also watching and studying manifestations of the dramatic instinct in other children, and writing up their observations for further use. This will give us a large amount of data which will be some help toward solving our problem: How far is dramatic presentation the child's mode of expression? How shall we use the dramatic instinct for educative purposes?

Some of the spring stories written by this class in literature, under Mrs. Thomsen, as *The Sleeping Beauty* and *Beauty and the Beast*, were eliminated, condensed, and concentrated into little plays. *The Sleeping Beauty* will be played by the First and Second grades in pantomime, introduced by music and prologue, and accompanied throughout by music.

Geography: In May the Pedagogic Class